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24. "Some Notes on Stephen Hawes." By Professor Albert K. Potter, of Brown University.

[Peculiarity of his position. Sixteenth century editions. Reprints of *Pastime of Pleasure* in the nineteenth century. Material for a new and definitive text. Some comparisons. Nobility of conception of the *Pastime of Pleasure*. Indebtedness to contemporary English printed books. The *Comfort of Lovers*, unprinted since 1510. Its curious departure from the usual type of love allegory. Autobiography or paranoia? Versification.—*Fifteen minutes*.]

25. "The Source of a Medieval Latin Legend." By Professor George M. Priest, of Princeton University.

[The paper attempted to prove that a Latin legend of the thirteenth century which has been accepted as authentic by the Catholic Church and incorporated in the *Acta Sanctorum*, was taken, in parts *verbatim*, from a Middle High German poem.—*Fifteen minutes*.]

On motion of Miss H. H. Boll, it was voted that the Association express to Mrs. Alice Garrigue Mott and Miss Compton the gratitude of the lady members and guests for the hospitality extended to them.

On motion of Dr. D. Klein, it was voted that the Association convey to Mrs. Mott its appreciation of her services as hostess.

The Association adjourned at 4.45 p. m.

PAPERS READ BY TITLE

The following papers, presented to the Association, were read by title only:

26. "*The Triumph of death*, attributed to Mary Sidney, Countess of Pembroke." By Francis Campbell Berkeley, of the University of Wisconsin.

[Notes on *The Triumph of death* translated out of Italian by the

Countesse of Pembroke (Library of the Inner Temple, Petyt MS. 538. 43. 1, fol. 286-290.) A discussion of (1) the authenticity of the text; (2) the character of the translation.]

27. "The Relation of Marlowe and Shakespeare in Henry VI, Parts 2 and 3." By Mr. C. F. Tucker Brooke of Yale University.

[A comparison of the various texts of these plays with each other and with Marlowe's last plays—notably *The Massacre at Paris* and *Edward II*—makes possible a much clearer understanding of the relations of Marlowe and Shakespeare than has yet been attempted. Thru all the versions of Henry VI (223) the primary conception of character and the theory of dramatic structure remain those of Marlowe's earliest sketch. Shakespeare has elaborated and expanded with the greatest reverence and has changed or replaced very little of Marlowe's work. It is demonstrated that in the scenes portraying Richard Duke of York, for example, we have preserved some of Marlowe's most characteristic verse and character portrayal—intimately connected and probably contemporaneous with his portrait of Guise in the *Massacre*. A study of definitely Marlowesque and Shakespearean portions of the work further illustrates in a very valuable way Shakespeare's dramatic method about 1592.]

28. "The Poe Canon." By Professor Killis Campbell, of the University of Texas.

[Poe has been edited oftener than any other American; nevertheless a good deal remains to be done before the canon of his writings shall have been completely established. The present paper traces the growth of the canon, examines anew sundry items either doubtfully or erroneously given by Poe, enumerates the sources whence further additions to the canon are to be looked for, and proposes certain tests that may be helpful in authenticating doubtful attributions.]

29. "Congreve as Romanticist." By Professor Henry S. Canby, of Yale University.

[This paper is a portion of a study of the comedies of William Congreve. Congreve's comedies, though based upon the manners of his age, are not realism but romance of an unusual variety, the romance of rakishness. The ideal of living which gave rise to this romance was an importation from France, but was made English by the Restoration dramatists, and carried to perfection by Congreve. In the attempt to give it final expression he was forced to idealize both immorality and fastidiousness, and the nature of his achieve-

ment explains the presence of his chief defects, and defines his most notable accomplishment. This theory requires a change in the usual critical attitude towards Congreve, and, to some extent, a new estimation of his place in English literature.]

30. "J. J. Rousseau et les Récits de Voyages en Amérique. Les Origines du *Discours sur l'Inégalité*." By Mr. Gilbert Chinard, of Brown University.

[La théorie de la bonté naturelle de l'homme et de l'innocence des premiers temps est en contradiction avec le mouvement encyclopédiste et s'accorda mal avec le Calvinisme de Rousseau. Par son milieu et son éducation Jean Jacques aurait dû en être éloigné. Il ne l'a pas trouvée en lui-même, comme il l'a cru, elle ne lui a pas davantage été suggérée par Diderot; il l'a rencontré dans les récits de voyages en Amérique, et chez les écrivains qui se sont inspirés d'eux. Montaigne (chapitre des Cannibales) introduisit le premier un faux parallélisme entre l'âge d'or et l'innocence des sauvages américains. Hantés par son exemple et surtout par leurs souvenirs classiques, Lescarbot et tous les Jésuites envoyés dans la Nouvelle France contribueront à établir cette légende. Elle apparaît très nettement chez Fénelon (Description de la Bétique); elle a déjà une allure révolutionnaire chez La Hontan et chez bien d'autres avant Rousseau. Les origines de cette théorie sont donc nettement classiques; ceux-là seuls qui connaissaient Virgile et Plutarque ont retrouvé l'état idyllique de l'âge d'or chez les sauvages du Nouveau Monde. La différence entre les récits des Jésuites et ceux des Récollets, de même que quantité de livres comme ceux du P. Lafitau et du P. Buffier, le montre clairement. Simplicité des mœurs, communauté des biens, absence de lois et de pouvoir social; telles sont les caractéristiques des sauvages Américains d'après ces voyageurs: Rousseau, qui n'a pas pu ne pas lire quelques-unes de leurs relations, a retrouvé dans sa mémoire l' "*homme naturel*" qu'il a cru de bonne foi construire *in abstracto* par le seul raisonnement.]

31. "Queen Guinevere and the Swan-Maiden Legend." By Professor Philip W. Harry, of the University of Pittsburgh.

[Arthur's Queen seems to have been originally a fairy. Neither *l'amour courtois* nor the several abductions of Guinevere are sufficient to account for the Queen's notoriety. Her infidelity is a function of her fairy nature, a development, perhaps, of the physical deformity *motif*. The basis of the story of Arthur and Queen Guinevere is the Swan-Maiden legend, or Lady of the Lake legend. Arthur cannot retain his fairy wife (or mistress), as in all stories

of this type, simply because she is a fairy. A taboo (marriage stipulation) is broken and the fairy wife departs.]

32. "*I Santi di Manerbi*, Printed on Vellum." By Dr. George C. Keidel, of the Johns Hopkins University.

[The Royal Library of Hanover possesses an incunabulum copy hitherto unknown to scholars which contains many interesting features. Three compositors worked on the edition simultaneously, a fact not before noted and which may account for the three leaves which seem to be missing from all the known copies. The backwardness of bibliographical research for modern language incunabula is here illustrated.]

33. "Analogues of Chaucer's *Pardoner's Tale*." By Dr. Robert Adger Law, of the University of Texas.

[In Clouston's *Originals and Analogues of the Canterbury Tales* the *Vedabbhajātaka* is denominated the "Buddhist Original" of the *Pardoner's Tale*. Owing to the antiquity of the Jātakas this theory seems to have gone unquestioned. But on analysis the supposed original shows elements apparently not primitive. Examination of many undoubted analogs leads one to believe that the story once belonged to a well defined group of accursed treasure tales, in which death overtakes every possessor of the treasure in turn. If so, Kipling's narrative, *The King's Ankus*, preserves features older than has been generally supposed.]

34. "The Authorship of *The Sun's Darling*." By Mr. Frederick E. Pierce, of Yale University.

[The dramatic work of Ford differs from that of Dekker (I) in vocabulary, by a much freer use of long Latin derivatives; (II) in meter, (a) by a freer use of double endings, (b) by a frequent use of triple endings, which are almost unknown in Dekker. In *The Sun's Darling* these three tests agree throughout, and give Ford a larger share of the play than has usually been assigned him.]

35. "*Uhland's Fortunat*." By Professor John C. Ransmeier, of Tulane University. [To appear in *Publications*, xxvi, 3.]

[Significance of *Fortunat* for Uhland's attitude toward Folk Literature. Relation of the poem to its chief source, the German *Volksbuch* of Fortunatus. Despite Uhland's playful protestation of fidelity to his source, there are many changes; style, technique, and spirit have little resemblance to those of the source. Discussion of

Uhland's probable intentions with reference to the unfinished portion. Elements of romanticism. Significance of the poem in Uhland's poetic development.]

36. "Ovid and the Spanish Renaissance." By Professor Rudolph Schevill, of the University of California.

[The continuity of the influence of Ovid after the Middle Ages; the indebtedness of fiction to the *Ars amatoria*, the *Amores*, and the *Metamorphoses*; the character of Spanish versions of Ovid; his influence upon Cervantes.]

37. "The Traditional Ballads of the Cumberland Mountains." By Professor Hubert Gibson Shearin, of Transylvania College, Lexington, Ky.

[An attempt to present typical folk-songs chosen from a collection of over one hundred:—Ballads of British origin, about thirty; ballads of the American Colonial period; ballads of the Civil War; ballads based upon contemporary feuds, murders, robberies, etc.; ballads of love and domestic life; ballads of the supernatural; ballads based upon recent migration westward; the humorous ballad; the bestiary. The folk-songs and society—the "frolicking"; music, the "dulcimore"; composition and transmission; versification, syntax, folk-etymology, archaic vocabulary, etc.]

38. "The Philological Legend of Cynewulf," By Professor Frederick Tupper, Jr., of the University of Vermont. [To appear in *Publications* xxvi, 2.]

[A product of empirical methods. Fallacies of "local habitation and name." The misleading *e-i* canon of date. The so-called "ten indications" of Northumbrian origin. Questionable Anglian survivals in rimes, in forms of the verb, in vocabulary. Cynewulf's place in the spurious chronology of Old English poems. The Lindisfarne romance. Urgent need of an open-mindedness that demands clear proofs.]

39. "Tendencies of Neo-Romanticism as exemplified in Hoffmannsthal." By Mr. Fritz Winther, of the University of California.

[The bold relief into which this Neo-Romanticist has elaborated the Renaissance character is fully apparent when we compare his patricians with those of French classicism, who possess dignity without passion, or with figures of the Shakespearean theatre, who exhibit passion without dignity. By the synthesis of self-command

with unbridled passion, Hofmannsthal satisfies a craving of the spirit of our time flowing in Nietzschean courses. On the one hand, he does not give us the passion, too brutal for the sensitive modern, of naturalism; on the other hand, he is not, like Ricarda Huch, too ethereal for a public hardened by *Simplicissimus*: he shrinks as little as Zola from the physiologically painful, but he ennobles the ugly by the style in which he clothes it; he is therefore congenial to the Renaissance and an exponent of our era.]

40. "Phillippe de Mézière's Dramatic Office of the *Presentation of the Blessed Virgin Mary*." By Professor Karl Young, of the University of Wisconsin. [See *Publications*, xxvi, 1.]

[The now published for the first time, this document, found in a manuscript of the fourteenth century, was long ago pronounced "un document des plus précieux pour l'histoire de la mise en scène." It is a dramatic office connected with the Mass of the *Festum Praesentationis Beatae Virginis Mariae in Templo* (November 21). The text describes in accurate detail the costumes of twenty-two persons, the stage erected in the nave of the church, and the action throughout.]
